

# Sheer Novelty from Vienna

## The Bloomer

By SARA MARSHALL COOK

## Interior Art

I WANT to tell you in the very beginning of this article that the clothes pictured to-day are not actually being worn on the street; they are some very interesting designs created by a well known group of artist designers.

As yet these bloomer dresses and suits have been reserved for exhibitions only, but there is a serious feeling that they will have a great influence on future fashions, and for that reason they are receiving much attention. Therefore it behooves every woman who makes any pretension of understanding fashions to be informed on this subject.

This something new has come out of Vienna rather than out of Paris. It is emanating from the well known group of artist designers of costumes known as the Wiener-Werkstatte. Long before the war this creative group was a power in its own center, which radiated even as far as the United States, basking, as it were, under the name of the Art Nouveau movement.

It was sponsored in Paris primarily by Paul Poiret and Jeanne Lanvin and showed a reflection in the lines of many other makers and specialty shops. In London it was received with acclaim by dealers catering to the highest class trade.

### Bold Ventures in A Viennese Workshop

THE Wiener-Werkstatte was responsible for many new things long since tabulated as great successes, notably the black and white movement, which was distinctly a Wiener-Werkstatte mode. Batik printing owes its revival entirely to the studio workers in Vienna. The *jupes devise*, and its many variations known as the harem skirt, was not a Paul Poiret creation, as claimed, but was a direct copy of Wiener-Werkstatte models, which had, the season previous, been boldly launched in Vienna.

Famed in the beginning for arts and crafts applied particularly to interior decoration and small objects of art work done in precious metals, porcelains, bronzes, glass, wood and plaster, the Wiener-Werkstatte group of artists developed into architects and landscape gardeners, printers of silks and linens, and ultimately designers of costumes and hats.

### Beautiful Arts And Crafts Objects

THROUGHOUT the period of the war, while their activities were confined to such countries as they could easily reach, their costume designing department was notably busy. Germany, entirely cut off from Paris, looked to Vienna for both inspiration and supply. Holland and Switzerland were big patrons, and such of the Balkan states as were within access. It is, therefore, not surprising that on the eve of a new era in dress these workers again claim international recognition.

Having reopened business with many of their old accounts, they are planning soon to install both designing and distribution branches in New York, London and Paris. These branches will include all the beautiful arts and crafts objects, printed silks and linens, architectural designs, landscape gardening, and a distinct and special organization for dress and hat making.

Last summer at Carlsbad and Marienbad, the world famed resorts which previously were a part of the Austrian empire, but now alienated in Czecho-Slovakia, are Wiener-Werkstatte branches were very active. During fashion week in Berlin there was an extensive display of Wiener-Werkstatte models, which included evening and afternoon dresses, blouses, tailored suits, wraps, furs and handmade sweaters and scarfs, together with appropriate millinery and handbags and purses for each and every occasion.

### Fabrics of Special Hue and Design

IN VIENNA this organization has two retail stops, one on the



Some models of the bloomer type launched by the Wiener-Werkstatte, a well known group of artist designers. The seated figure at the bottom of the page shows a less bizarre interpretation of this mode in the form of an evening dress developed in one of the lovely hand printed mousselines brought out by this group of artists

Graben, devoted to small art objects, jewelry, porcelain, glass, lampshades, cushions, etc., and on the Kärntnerstrasse an exclusive dress-making, blouse and millinery shop, at which place they also sell their own specially dyed and printed fabrics. Their printed goods include hand-blocked patterns on silk and on linen, special new designs in Batik, as well as a series of hand-painted fabrics, chiffons, voiles, crêpes, satins, taffetas and velvets.

This decoration is done according to a new process which rivals in beauty the Batik prints. It is all hand done, and after special designs by well known artists, and in no way

resembles the ordinary hand-painted fabrics. By this new process a decorative design seems a part of the fabric and not something that had been applied after the fabric was woven, but as if it were embodied. In its perfection it is puzzling and fascinating as well as beautiful, thereby arousing interest, wonder and admiration.

The new feature launched for the autumn mode is a hip drapery simulating a bustle effect. This has been most curiously and interestingly worked out in a number of different models, but quite the most extreme effect is a variation of the bloomer type of dress, which these Vienna

creators consider a feasible modern style. Several models of the bloomer type are shown on the page to-day.

### Decolletage Daring As That of Paris.

AN INTERPRETATION of this mode in the form of an evening dress is seen in the model shown seated at the lower center of the page. It is developed in one of the lovely hand-painted mousselines and shows the full bustle back formed by the peculiar arrangement of the box-pleated drapery. The decolletage is no less daring than that of Paris.

These astonishing materials show

us what a rich field for the artist lies in fabrics. For many, many years they were neglected from the standpoint of art. Substantial materials which wore well and were of good color were required by women for their suits and frocks. Or, at any rate, it was thought by the makers of these materials that this was what the public wanted. Perhaps they were right. It may be that the women of other days would have raised their hands in horror at the extravagance of hand decorated materials and their perishability.

The last two years were, no doubt, a psychological time to launch

such things, as they covered a period of extravagance. While it might be that at first glance one could see nothing but extravagance in such a movement, there lay behind it real development and a rich field of inspiration hitherto unexplored. There is no doubt that in the future processes will be evolved for copying these things less expensively. Wonderful are the results already achieved and the experimenting goes on.

Ribbons follow closely in the footsteps of silks and cloths. They, too, are painted, and remarkable strides have been achieved in the weaving

processes. There are ribbons of extreme beauty and others that gain distinction chiefly through their novelty. Among the latter are some having surfaces resembling the skins of alligators, crocodiles and even serpents. The ocean, too, has been called upon to play its part in furnishing designs, for there is a ribbon exactly imitating fish scales.

Some of the most remarkable of the new ribbons owe their great distinction to the dye pot. A process of dying ribbons results in many different shades blending in a way that reminds one of an autumn sunset.

AMONG the interesting effects in articles for interior decoration are the new floor cushions in mattress form which are being shown by some of the most successful furnishers. These mattress cushions are about six feet long and are made in five sections, the sections being like oblong, square-cornered, over-stuffed cushions, joined together. They are hinged so as to fold together one on top of the other to make a very comfortable stool or seat, when the elongated cushion is not needed.

The special advantage of the mattress cushion is that for bungalow, studio or small apartment it can be placed on a wood, cane or leather couch and will make a very comfortable extra bed in cases of emergency. It also is very decorative when folded or half folded as a floor cushion.

The materials used for these mattress cushions are extremely beautiful and costly, such as gold and silver cloth, metal brocades or handsome printed art linens and cretonnes. Very often these mattress cushions are accompanied by matching pillows and head rests.

### Novelties in Floor Cushions

ANOTHER novelty is the floor cushion for the drawing room, living room and boudoir, made of velvet, satin and metal brocades. When of a plain material these floor cushions are marvelously embroidered in silk or metal thread or appliqued in some unique design, such as Egyptian figures, landscapes, interesting fish designs or conventional flowers.

Still another novelty in floor cushions is one made of marabou feathers in tan or wood brown; though some are seen in which three shades are used—wood brown, black and gray.

Fur also is used for the making of these cushions, manufacturers having found in these an outlet for small pieces of fur. Many of the models are worked up in marquetry pattern. In fact, it is the cleverness of the designs and the skillful way in which the piecing together of different furs is done, which brings such an interesting result and makes these articles attractive.

Much attention is given to lamps and lampshades in the new style of decoration. The hanging lamp is an important feature and usually is of brilliantly printed silk, festooned with crystal beads. Lamps on metal standards in cup design, filled with fruit, are having great vogue in Paris. The stands are of wrought iron or other metal, with the cup bowls and fruit of art glass. These are very decorative.

### Brilliant Silks For Lampshades

NO ONE particular style of lampshade is favored. There are many different types, each one beautifully executed. The material usually is a brilliantly printed silk, either stretched tightly across the frame or shirred, according to the pattern of the silk.

Another form of lampshade equally popular is the handkerchief-shade. The round wire frame is first covered with a plain white silk. The handkerchief square of a brilliantly printed silk is lightly fringed all around and permitted to fall naturally over the frame, entirely concealing it, and hanging in four graceful points. The simplicity of this shade is its charm. It permits of the use of artistically printed silks and chiffons. This idea is not new, but it is most popular.

A combination of colors and materials may be used in a lampshade of this type. I have just seen one in which a soft shade of blue and yellow appear. A square piece of yellow chiffon is hung over one of blue, the ends of the handkerchief points hanging irregularly and weighted with large beads.